



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARMS AND ARMOR IN DECORATION.

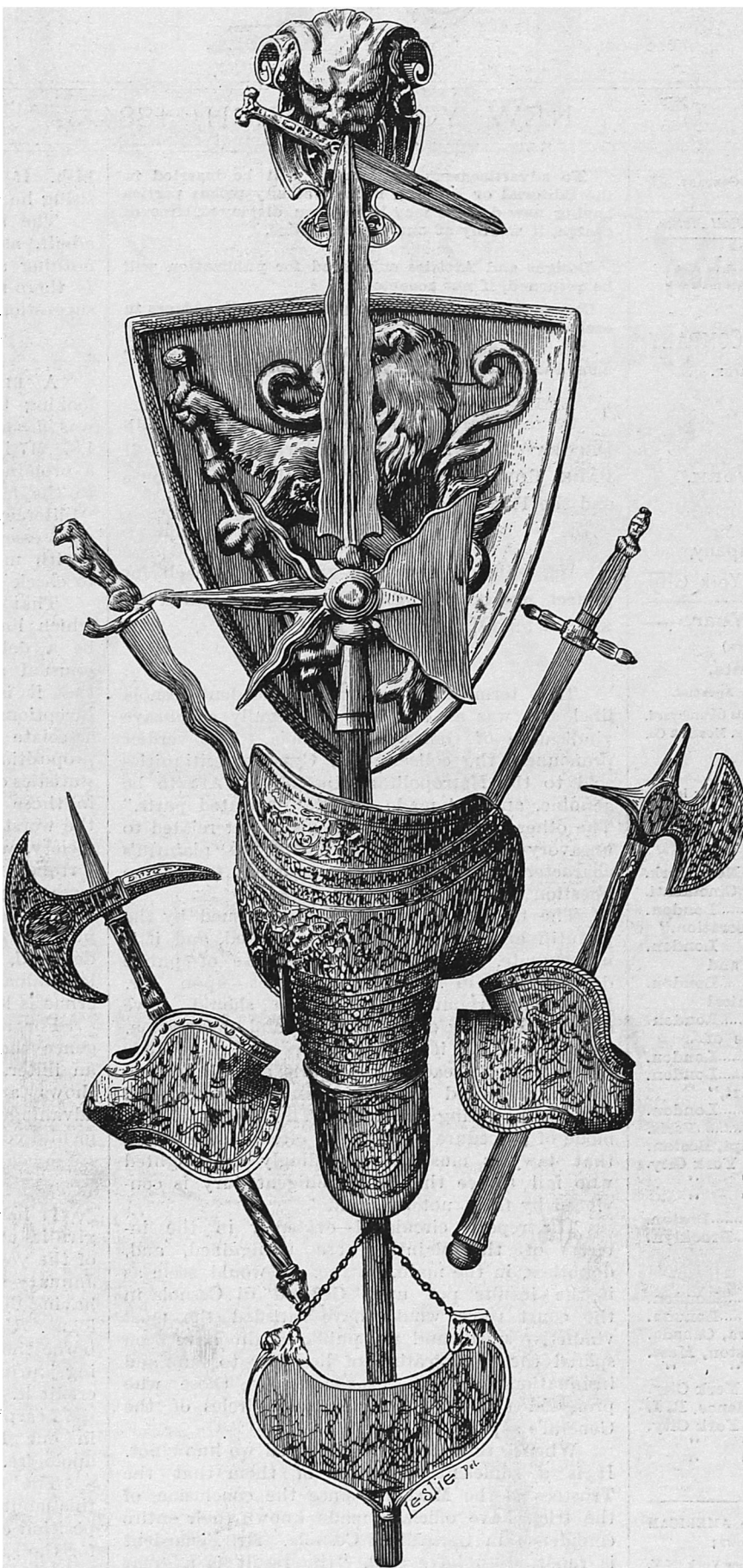
By. W. L. D. O'GRADY.

WHEN Tubal Cain first worked in metal his early efforts were, no doubt, directed to the manufacture of arms for war and the chase, for ploughs and matlocks were but crooked sticks, as they are now in many places where the American cultivators have not made their way. Then came finely-wrought jewels for the women folk, and luxurious utensils for serving food, and finally the ornamentation of the warriors' weapons, which, we may be sure, were not hidden from view, but proudly displayed. The earliest literature glorifies these, and recounts the use made of them in decoration. Homer and Virgil, the Mahabharata and the Nibelungenlied are resonant with the clang of highly appreciated arms. And the taste which selected arms as the most fitting adornments of the caves, mud or log huts or tents of primeval hunters and robbers, obtains to-day in the decoration of palaces. When scribes were few and written memorials were engraved on stone, arms were patents of nobility and hung on walls instead of the framed certificates and testimonials of modern days. They have ever lent a majesty to decoration, and the noblest apartment of cot or mansion, the most virile and hospitable, has been the hall or keeping room with its more or less extensive arsenal. Without the silken softness of the "ladies' bower" or modern withdrawing room, there is a striking nobility about the plainer furnishings of the main receptacle for guests, with antlered trophies of forest recesses and the spears or guns which secured them. The guard chambers of mediæval castles were museums that appealed to the instincts of the turbulent soldiery who frequented them, and the few not dismantled now are full of interest and charm.

Arms easily head the list of articles for the accumulation of which collectors devote lives of pleasing toil, for whether rare or not they gratify the sense of possession in double measure. They are most admired when best displayed, and stimulate artistic feeling while they satisfy the researches of antiquaries. No envious caskets hide their beauties, for they are too bulky, and to be appreciated they must be seen. Even to read about them is exhilarating. To touch them and study them and recall and trace out the stories connected with famous weapons has been the pleasing task of the greatest minds. And with all their lethal deadliness they add effective grace to the pleasantest scene of peace. Can anything be gayer than the impromptu ball-room on a man-of-war or in a military barrack? Grim cannon festooned with flowers flank cosy recesses for flirtations or the vigilant watchfulness of anxious chaperones. Bright stars of bayonets or gleaming sabres heighten the flash of the eyes of beauty. The coarse bunting of battle flags, and coarser folds of canvas marquees, are transformed by the aid of well-arranged arms into fitting backgrounds for triumphs of costly millinery. There is a thrill of indescribable pleasure coupled with tender regret when the trained costume of the belle is ripped by the symbolic spur of the cavalry cadet or the "infantry had-jutant," and the offence is sweetly forgiven under the spell of the surrounding swords which, mute witnesses on the walls, are known to be ready to unsheath themselves in defence of beauty whenever occasion may arise. The inherent Jingoism in every martial nation is accountable for this feeling of delight in arms. Even the most peaceful of Puritans is proud of some ancestral weapon which, in its day, struck a blow for home and liberty, and the gentlest of women will cherish her father's sword for the son of a slain husband, with a fondness unrivalled by the care bestowed on her wedding ring. Whether spoils from the foe or memorials of domestic prowess, the value of arms and all that appertain to them as decorations is immense. There is, or ought to

be, something of a history attaching to them, and they become tangible evidences of stirring scenes, exceeding in apparent authenticity family portraits, tapestries, or what not in the way of heirlooms.

What a vast variety there is in arms! A simple catalogue of those known to be used in war would fill volumes. A brief account of some of the most interesting kinds of notable collections and collectors may be given here, with suggestions as to the most striking disposition of them in the esthetic houses of to-day. The lore on the subject is embarrassing in its richness. How to draw on it judiciously is a difficulty. May the dignity of the topic inspire us to cut the Gordian knot effectively!



AN EXAMPLE OF ARMOR DECORATION FOR WALLS.

There never was a complete collection of arms, and even the most many-sided collection would fail to grasp more than a fragment of the gentle science of ungentle things. Sir Walter Scott was, probably, the most completely furnished of all students of the instruments of warfare, and most charmingly has he enriched his novels and poems with descriptions of them, but his range was mediæval and chivalric. A Colt's revolver would have appeared as vulgar to him as the exaggerated rig of a "dude," and he had no taste for the flint antiquities which rejoice the souls of Mr. Smellfungus and his friends. A complete collection of arms would include the weapons of

the contemporaries of the mammoth flint knives and obsidian arrow heads, jaw bones of asses, etc., which engage the attention of many learned professors. Contributions from the stores of the first of modern missionaries in the Cannibal Islands in the days of prosperity before they waxed fat and were served up as "long pig," would be added in the shape of clubs curiously shaped and carved, lances serrated with fish bones, slings, boomerangs, knobkerries, etc. The rude and torturing devices of the most primitive and uncivilized people might be paralleled with the most dangerous, if more refined, appliances of polite modern warfare. A museum to contain these treasures would necessarily be immense. Its catalogue, properly prepared, would be the study of long lifetimes for those interested. Such museums are not attainable by more than a few of even our wealthiest citizens. Something on a more modest scale is within the means of those of quite moderate resources, and may prove a joy to accumulate, and a perennial delight to properly dispose and take care of.

The weapon pre-eminent above all others is the sword. It is the badge of rank, of manhood, of imperial power. If any specialty is preferred by a collector, the sword surely deserves the first place. And the sword includes the knife. The first swords were undoubtedly knives, and, though they have developed into an immense variety of cut and thrust weapons of all shapes and sizes, from six inches to six feet and more, the sword remains a large, dignified knife. The scalping knife of the red Indian, to begin with weapons of metal, and not to go back to the fossil remains of the hunters of the Megatherium and the *skene dhu* of the Gael, while useful in skinning deer, stabbing foes, cutting tobacco or dinners, was not adapted for chopping wood, clearing brush, or digging graves. Larger instruments came into use, such as the Highland dirk (a stabbing weapon adapted solely for war), the heavy Roman sword (cut-and-thrust) with spear head, the bowie knife, like a miniature scimitar, the *couteau-de-chasse*. Then came the more properly cutting weapons, with the thrust idea laid in the background, such as the Burmese *dha*, the Spanish-American *machete*, the Goorkha *koorkherie* with its razor-like edge on the inner side of the broad curved blade, all domestic implements intimately and incessantly employed in agriculture or carpentering or carving enemies. A reversion to martial ideas alone appears in the curved *tulwaro*, sabres and scimitars of the Orient, the waved creese of the Malays, the slender double swords of Japanese Yaconin, the Elizabethan rapier, or the exquisitely tempered long blade of Toledo.

When a Spanish soldier talks of his officers he grandiloquently styles them "noble swords." The Toledo blades do make noble swords, but as distinctively intended for war and nothing but war as the two-handed weapon of the crusaders, the claymore of the Scot, or the heavy sabres that our so-called cavalry, as a rule, tuck carefully away under their legs by their saddles when on service, which would be superb in a charge were our mounted infantry trained to rely exclusively on them instead of their shooting irons, but are not specially adapted for any peaceful use. An exceptional event was a famous foraging expedition undertaken by the Third New York Cavalry in North Carolina in 1862, when they reaped large supplies of oats with their "pig-stickers."

AMONG recently imported novelties are statue figures in Majolica pottery which come from England. In costume representation the brilliant coloring with its shining quality to which we are most accustomed in vases of this material, is shown in all its gorgeousness, while the effect of the peculiar lustre of the faces is less pleasant.

FIREBACKS are formed by the Household Art Company of Boston, with castings from Roman bricks, sculptured in bas-relief, found in an old fire-place in England.